

SOLO EXHIBITION

Outermost

September 10–October 31, 2026

Opening Thursday, September 10, 6–8pm

Spencer Brownstone Gallery

New York



JANE SOUTH

Outermost

9.10.2026-10.31.2026

Opening Thursday, 9.10, 6-8pm

SPENCER BROWNSTONE GALLERY

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New York, NY 10002

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03 - Installation View



04 - Installation View



05 - Installation View



06 - Installation View



07 - Installation View



08 - Installation View



09 - Raskit, 2026

Acrylic, canvas, thread, batting, and mixed media

72 × 54 inches



10 - Pilvor, 2026
Acrylic, canvas, thread, batting, and mixed media
64 × 62 inches



11 - Krelm, 2025
Acrylic, canvas, thread, batting, and mixed media
43 × 42 inches



12 - Joine, 2025

Acrylic, canvas, thread, batting, and mixed media

55 × 42 inches



13 - Span, 2026
Cast gypsum with pigment
15 × 12 inches



14 - Raddle, 2026
Cast gypsum with pigment
15 × 12 inches



15 - Norkle, 2025
Acrylic, canvas, thread, batting, and mixed media
45 × 44 inches



16 - Cuiar, 2026
Acrylic, canvas, thread, batting, and mixed media
50 × 43 inches



17 - Riven, 2026
Cast gypsum with pigment
15 × 12 inches



18 - Batten, 2026
Cast gypsum with pigment
15 × 12 inches



19 - Luff, 2026
Cast gypsum with pigment
15 × 12 inches





21 - Brace, 2026
Cast gypsum with pigment
15 × 12 inches



22 - Installation View

Jane South: *Outermost*

In *Outermost*, Jane South presents a new body of work that continues her longstanding investigation into the territory between painting, sculpture, and architecture while opening an unexpected new chapter in her practice. Alongside new wall-based assemblages that extend the visual language of her previous exhibition, South introduces a series of works cast in pigmented gypsum, bringing weight, density, and geological presence to a practice long associated with fragility and construction.

For more than two decades, South has transformed the overlooked materials of building sites and urban infrastructure into lyrical abstractions. Paper, canvas, tarp, packing foam, thread, and industrial detritus are assembled into intricate compositions that oscillate between drawing, relief, and object. Neither paintings nor sculptures, these works occupy an unstable territory where architectural references dissolve into shifting fields of color, line, and form.

The new gypsum works extend this inquiry in unexpected ways. Cast directly from carved forms, they preserve traces of making while introducing a material permanence that contrasts with the provisional quality of South's assembled works. Pigmented throughout rather than simply painted, the casts possess an internal luminosity, their surfaces recording folds, seams, impressions, and fractures with quiet precision. They feel at once excavated and newly formed, like fragments of an architecture that exists somewhere between memory and invention.

These pieces enter into conversation with South's latest assemblages, in which her characteristic vocabulary continues to evolve. Architectural forms become increasingly condensed and ambiguous. Grids loosen into networks of intersecting planes, while soft-edged shapes drift across surfaces that are simultaneously painterly and constructed. Color is restrained yet resonant, allowing material, texture, and shadow to become active participants in the work.

Rather than depicting space, South builds it. Edges fold into surfaces, surfaces project into relief, and negative space becomes as significant as the objects themselves. Throughout *Outermost*, distinctions continually shift: between inside and outside, structure and collapse, permanence and impermanence, image and object.

The exhibition's title suggests both a physical edge and a conceptual threshold. *Outermost* refers not simply to an exterior boundary, but to the furthest point of exploration, where familiar forms begin to transform into something less certain and more expansive. South's work embraces this state of continual becoming, balancing precision with improvisation and structure with intuition. The resulting works resist easy categorization, inviting viewers to move through them slowly, discovering unexpected relationships between surface and depth, solidity and fragility, construction and erosion.

With *Outermost*, South continues to expand the language of abstraction through an intensely material practice. The exhibition reveals an artist pushing her own vocabulary forward, introducing new sculptural possibilities while deepening the dialogue between object, image, and architecture. The result is a body of work that feels both distilled and adventurous, where construction becomes excavation, material becomes memory, and every surface suggests another space beyond.

Jane South

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